



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

of 1644? In the first place, if one glances at the specimen of Milton's handwriting of the year 1637 in the *Commonplace Book*, published by the Royal Society of Literature, p. 13, one finds the word *renew* so written that if the formation of the letters had been slightly more careless the latter part might be read as *mu*. The *n* is joined to the *e*, and the *w* might be taken for a *u* with a long upward stroke at the end. In the second place, the *Areopagitica* contains four obvious misprints, and one we know to have been corrected by Milton himself in a presentation copy.⁶ The text of the first edition is not accordingly to be regarded as infallible.

The inevitable influence of the Bestiary and the probable influence of the Bible upon the passage persuade me that *muving* should be regarded as a misprint, and that succeeding editions of the *Areopagitica* should substitute *newing*.

R. S. LOOMIS.

University of Illinois.

FORTUNA VITREA

Eine Stelle in Opitzens "Trostgedichte in Widerwärtigkeit des Krieges" (Buch II, 283 f.) liefert eine nicht nur im Gedankengang sondern auch im Wortlaut interessante Parallele zu dem Spruch vom gläsernen Glücke, in der grossen Heidelberger Liederhandschrift unter dem Namen Ulrichs von Liechtenstein überliefert, den man aber nach dem Zeugnis Rudolfs von Ems Gottfried von Strassburg zuschreibt. (Hrsg. von Richard Heinzel, *ZföG.* XIX, 561 = *Kleine Schriften von Richard Heinzel* hrsg. von Jellinek und von Kraus, Heidelberg 1907, S. 59). Beide Texte lasse ich hier folgen:

Gelükke daz gêt wunderliche an und abe:
 man findet ez vil lichter danne manz behabe,
 ez wanket dâ man ez niht wol besorget,
 swen ez beswären wil, dem gît ez ê der zît
 unt nimt ouch ê der zît
 wider swaz ez gegît,
 ez tumbet den, swem ez ze vil geborget:
 vröude gît den smerzen.
 ê daz wir âne swære sîn des lîbes unt des herzen,
 man vindet ê . . . daz glesîn glükke.
 daz hât kranke veste:
 swenn ez under diu ougen spilt unt schînet aller beste,
 sô brichet ez vil lîhte in kleiniu stükke.

Der Glantz der Herrlichkeit

Ist nur ein blosser Glantz und ein Betrug der Zeit:
 Er wird viel leichter noch gefunden, als behalten,

⁶ Milton, *Areopagitica*, ed. J. W. Hales, 1904, notes at bottom of pages 17, 18, 29, and 49, and note on p. 95.

Wann er gefunden ist; die Gunst kan bald erkalten,
 Von dem er hergerührt. Wer darauff Hoffnung setzt,
 Vergleicht sich dem, der Glass für gantz beständig schätzt.

Der mhd. Spruch geht zurück auf den von Gottfried mehrfach benutzten Publilius Syrus (rec. Meyer, Lips. 1880. F. 24, S. 31): *Fortuna vitrea est: tum cum splendet frangitur*.¹ Ein ähnliches Bild gebraucht ferner Hugo von Montfort an einer von Lexer s. v. *söchen* angeführten Stelle: *diu welt ist ein glesîn hûs: der glanz ist bald zerbrochen, daz man muoz gar snel dar ûz und in der erden sochen*.

JOHN L. CAMPION.

University of North Carolina.

STOCKDALE ON GRAY'S PRODUCTIVITY

The first detailed explanation of the meagreness of Gray's literary production has not, I believe, been noticed by scholars. In view of the perennial interest in the problem it seems worth while to call attention to the following passage in *An Inquiry into the Nature and Genuine Laws of Poetry* by Percival Stockdale, London, 1778, pp. 95 ff.

"The small number, and size of the excellent productions with which Mr. Gray hath enriched our English Poetry, prove that his talents were checked by an unreasonable, whimsical, and insuperable difficulty of being satisfied with his own compositions; and by an unmanly timidity to appear, in the character of an Authour, before a generous publick, with whom the defects, and errors of a Poem will never occasion any material disgust, if in that Poem, the true poetical spirit is predominant. These inferences are more evidently proved from those premises, if we consider that He passed the greater part of his life in a celebrated seat of the Muses; that He was not dissipated, and licentious, but collected, and studious; and that his mind, was, therefore, not chilled, and embarrassed by poverty; but free from that indigence, and those anxieties, by which poetical genius is commonly depressed, and persecuted; partly, from the misconduct which is produced by strong sensibility and passions; and partly, from fortune's inflexible, and stupid aversion to learning, and to wit. From his minute, superstitious, and false delicacy of taste; from his timorous pride, in venturing forth as a writer; from the uncouth, and un-

¹ Georges, *Lat.-Deutsches Handwbch.*, gibt s. v. vitreus eine deutsche Übersetzung: Glück und Glas, wie bald bricht das. Ferner zitiert er aus *Angustin de civ. dei*: laetitia (vitrea), zerbrechliche wie Glas (=vergängliche). Vgl. ferner *Kleinere Schriften von W. Wackernagel*, I, 243.